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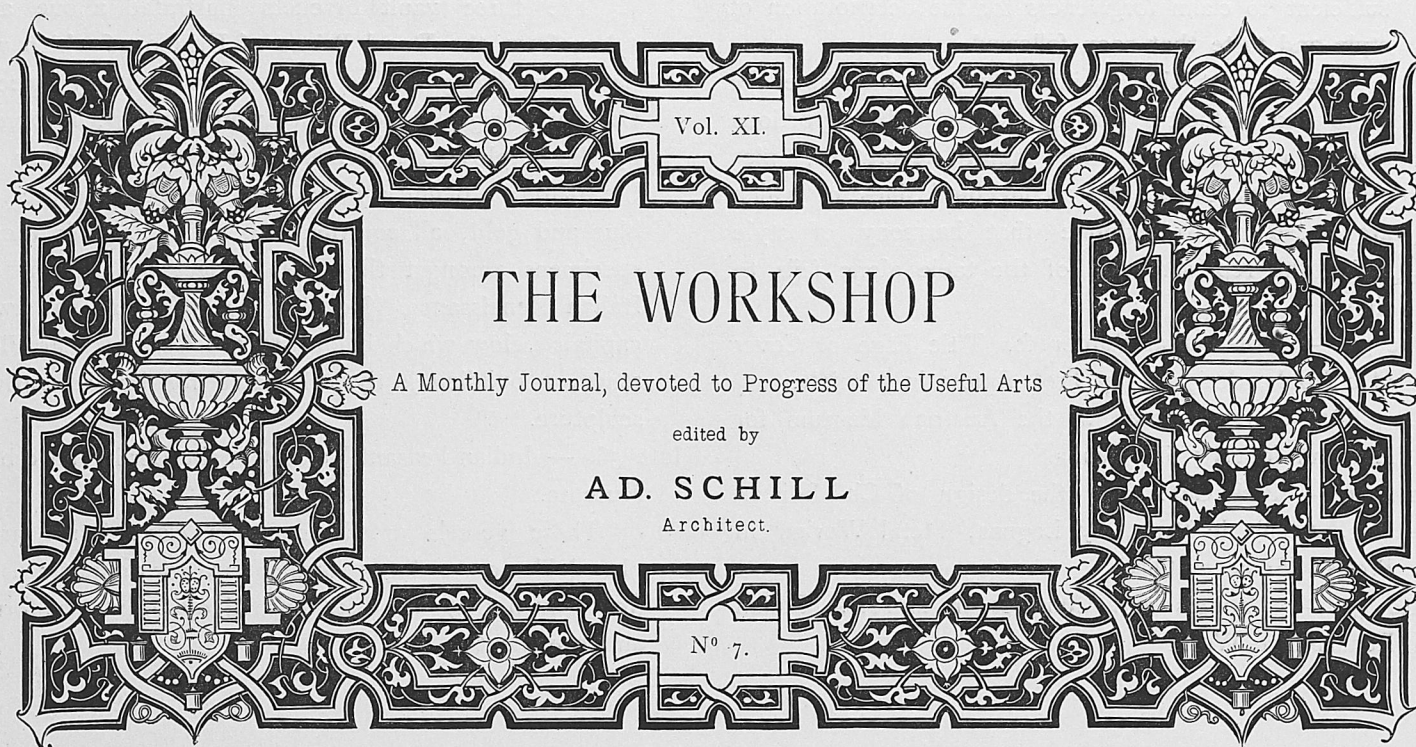
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EXPLANATION OF THE PLATES.

Plate 49. — Stuffed Arm-Chair, 17th century. Private property in Milan.

Woodwork in carved walnut, covering in yellow linen with appliqué velvet ornament. Height 1,40 m.

Throughout the mediæval epoch we find as a rule fixed seats and stalls ranged along the walls in strict harmony with the architectural decoration of the room which, for temporary use, were sometimes provided with cushions or drapery. The Renaissance period introduced movable seats, thus leading to the necessity of fixing cushions or coverings. This is the origin of stuffed chairs which preserved to the end of the 17th century the noble, though somewhat stiff and simple forms shown by the engraving, features familiar to us by similar specimens in the paintings of a Raphael and Rubens, i. e., straight, well-turned legs, slightly curved back, simple velvet covering with gilt nails, tassels and other ornament.

Two different types of 17th century chairs may be distinguished, one showing the contorted Rococo carvings of legs, elbows and back, the other a simple wooden frame entirely covered with the beautiful silk fabrics of the period.

An intermediary style related to both and intended, as it seems, for a plain, comfortable homestead is illustrated by the woodcut. It is a noticeable fact that the tendencies of the day aim at a revival of these types, and the efforts made in this direction have been so far successful as to lead to the manufacture of furniture, which, according to stuff and carving is either rich or plain, but also appropriate and comfortable.

Plate 50. — Gas-Candelabrum in Bronze; designed for the Station of the Southern Railway in Vienna by

W. Flattich and F. Wilhelm, Architects, manufactured by Scheler, Wolff and Co. in Vienna.

The candelabrum, arranged for 5 jets, has to light Grand Vestibule and Staircase of the Station. Height 2,32 m.

Plate 51. — Painted Ceiling in the Parliamentary Office in Stuttgart, by Madaus and Lesker.

The colouring of this ceiling reproduces in the main the shades and tints of different woods: the light surfaces in maple with painted ornament in imitation of marquetry, the fillets and other mouldings, rosettes and carvings in walnut, partly real wood, partly carton-pierre. The bordering frieze gold ornament on black ground, rosettes of cornice gilt on azure ground, centre rosette and some beads and fillets of the cornice being also gilt. Light ground of circles and spandrels in the corners a bluish gray.

Plate 52. — Table from the ancient Castle of Bercy near Paris. Style Louis XIV, date about 1700.

The castle of Bercy near Paris, built during the 17th century, was demolished in 1860. The interior decoration and furniture were preserved almost intact up to this time, and the suite of stately apartments offered a perfect image of the brilliancy and splendour of that style, the unity and grandeur of which, in spite of its aberrations, no one familiar with the history of Art and Science in France can fail to appreciate. The woodwork of the castle, particularly, was of rare magnificence: wainscot, cabinets, doors, tables, etc. all were worked by the same hand (School of Bérain), designed and elaborated by the same master-mind, which, fanciful but judicious in the main, still clang to the good models of the past century. The thought and ingenuity displayed in the work are

sufficient to claim forgiveness for the deterioration of style and taste that soon followed.

We are not able to illustrate with the table the vases and statuettes that its forms and proportions would require, nor the mural decoration, pier glass and panelling, the architectural lines of which are necessary to exhibit that harmony of style which the representation of the table alone fails to show.

Plate 53. — Ornamental Border for Title Page or Cover of a Book; designed by Prof. Spiess in Munich.

Egg-Cup; designed in the Austrian Museum for Art and Industry in Vienna.

Plate 54. — Park Gate from the design of Ch. Boileau Son, Archt. in Paris, by Lagnas, Metal Worker in Presles (Seine et Oise).

Plate 55. — Capitals and Consoles in Marble. Italian Renaissance Work.

The three vault brackets illustrated above are taken from the Ducal Palace of Urbino of which we have already published a marble chimney piece. Graceful design and exquisite workmanship, favoured by the employment of marble, the natural colour of the material being relieved by the delicate use of blue and gold, all contribute to make us rank these specimens amongst the most perfect productions of Italian Renaissance. Not less beautiful are the two capitals below which belong to the Certosa near Florence, a building justly celebrated for its decorative sculpture.

Plate 56. — Indian Peasant Vessels in the Berlin Gewerbe-Museum.

These vessels are in common clay, burnt and glazed like our ordinary earthenware for domestic use, from which they are distinguished by beauty of form and ornament.

VARIOUS.

Utilisation of Ivory Dust.

In the manufacture of paper-knives, keys for musical instruments, and other articles, large quantities of ivory dust are annually produced, and endeavours have been frequently made to utilise it by means of some agglutinative solution which would enable the mass to be moulded into various forms, but hitherto all attempts have ended in failure more or less complete. Much of the clean ivory dust is boiled to obtain the gelatine, which makes excellent jelly when suitably flavoured; and the refuse is sold to the manure-makers. M. Latry, however, has described to the French Society for the Encouragement of Industry a method by which ivory dust and the dust of bones can, by means of an agglutinative substance, and under the influence of a high temperature and compression, be moulded into various articles, suitably coloured, and of extreme hardness.

Cement for Iron.

The *Iron Age* recommends the following cement: — Take four or five parts by weight of dried and finely powdered brick earth, and one part of peroxide of manganese, and mix them with two parts of fine iron filings, which must be free from rust, one half part common salt, and one half part borax. Grind all fine together and mix intimately, then make into a stiff mass with water. The cement is applied as soon as made. It is first gently warmed, and then exposed to a heat little short of whiteness. It is stated to be thus converted into a slag-like material which stands boiling water and all common heats. Another recipe is: Equal parts of finely sifted peroxide of manganese and finely triturated zinc, which are rubbed up to a thickish fluid with common water glass; this must be applied as soon as ready, and makes as hard a cement as the foregoing.

Iron Paving.

By permission of the Commissioners of Sewers of the City of London, a portion of the new wood paving in Beech-street has been charged with iron (3 cwt. to the square yard) by way

of experiment. The object is to increase the durability of wood and preserve and protect it from heavy racking traffic, and to test the practicability of securing small blocks of iron without framework, and so as to deaden the noise and counteract the other disadvantage of metal, as hitherto applied. The ordinary wood paving blocks are bevelled by machinery on the upper and lower edges, and between each row is laid a row of cast-iron blocks of double wedged section, thicker at the upper and lower surfaces than in the centre, so as to fit mechanically between the bevelled wood blocks, which on section are thicker in the centre than at the upper and lower surfaces. The iron blocks weigh 16 lb. each, are rounded and serrated on surface for foothold, and perforated for grouting material, and are bedded in sand on the ordinary concretebed. The designer and patentee, Mr. Dennison (a London architect), states that the cost, though heavy at first, will not in the long run exceed either granite, wood or asphalt.

Iron.

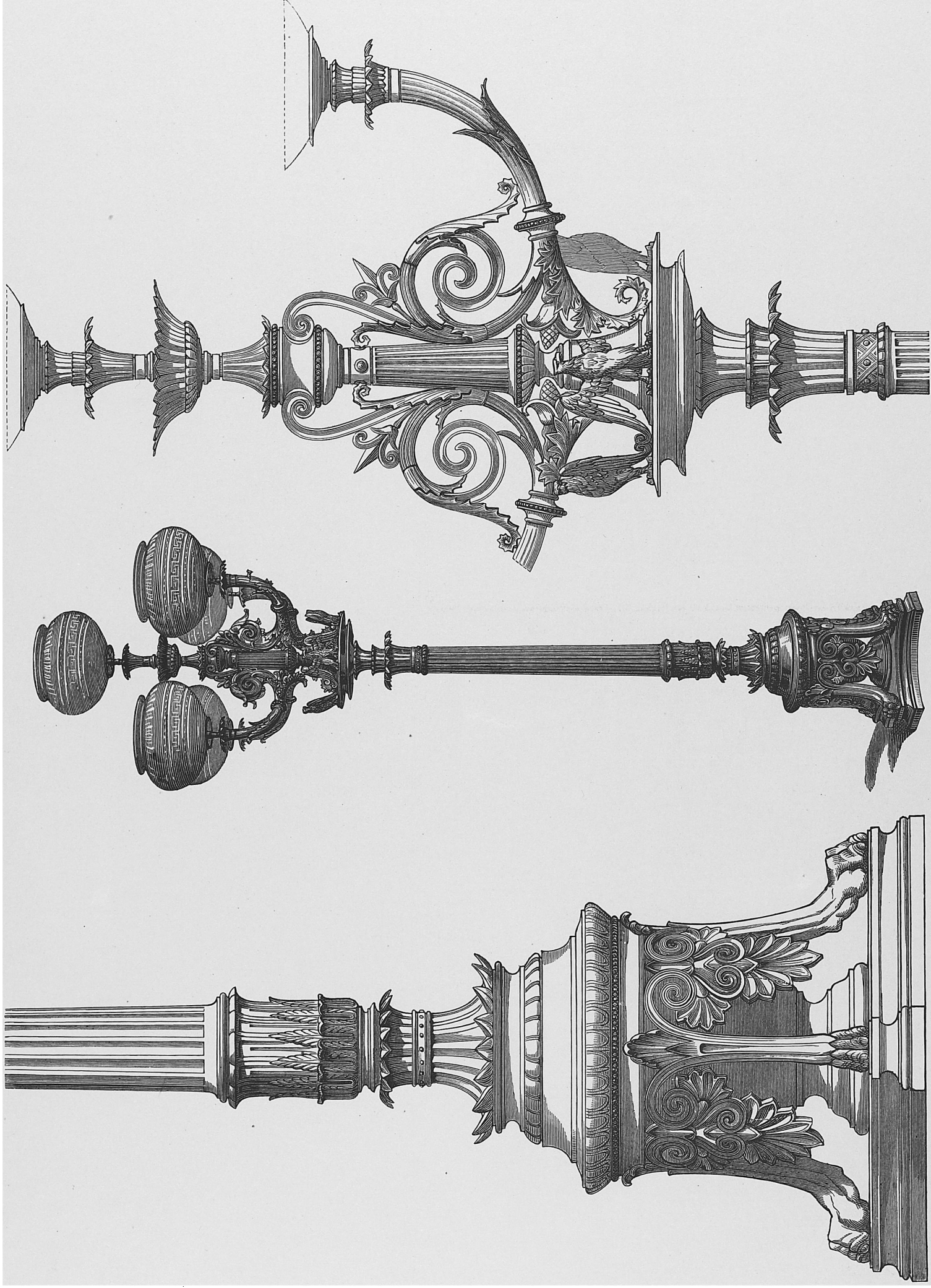
Spongy Platinum.

The production of spongy platinum, says the *Metallarbeiter*, is a task more easy in appearance than reality. The principal requirement of spongy platinum is that it should be spongy, but this obvious requirement is very frequently overlooked, and hard and useless masses of platinum are produced through overheating the sponge and running together the finer particles. Into a concentrated solution of muriate of ammonia drop a similar solution of platinum chloride; a yellow precipitate is formed, which is washed three or four times with hot water to free it from the sal ammoniac. This precipitate, when properly cleaned, and while still moist, is dropped on a very thin platinum wire stretched several times across a small ring of copper, and is then allowed to dry thoroughly. After drying, it is slightly heated over a spirit lamp, contact with the flame of which is to be avoided. As above remarked, only very careful heating over the spirit lamp will give satisfactory results.

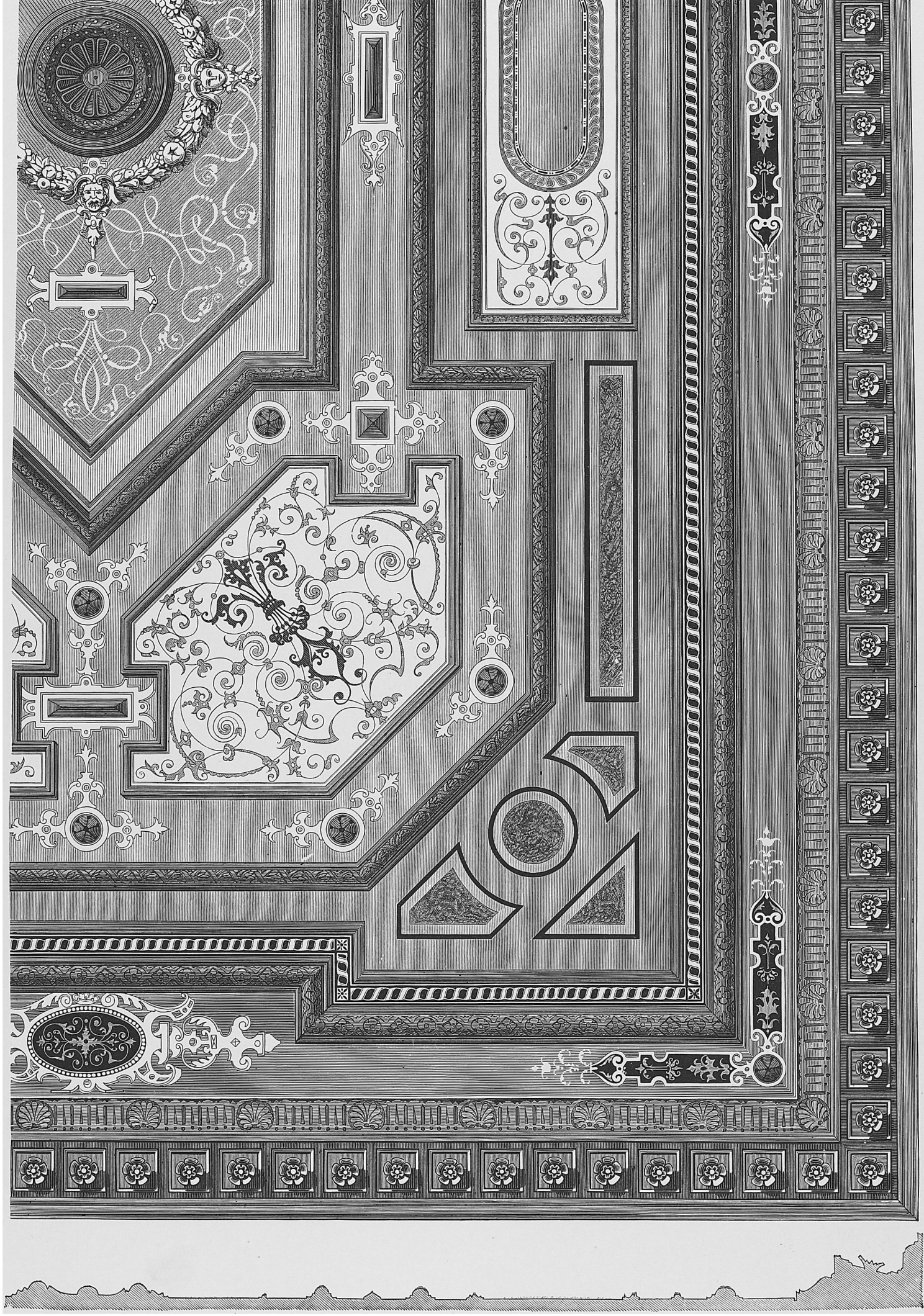
Iron.



Stuffed Arm-Chair, 17th century. Private property in Milan.



Gas Candelabrum in Bronze, for the Station of the Southern Railway in Vienna, by W. Flattich and F. Wilhelm, Archts.,
manufactured by Scheler, Wolff and Co. in Vienna.



Painted Ceiling in the Parliamentary Office in Stuttgart, by Madaus and Lesker.



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Capitals and Consoles in marble.

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